

## TRANSCRIPT WITH COMMENTARY

### *A Case of Face Blindness*

#### Sadie Interview 8:

#### Eighth day of DES sampling

Below in black is a word-for-word transcript of the April 20 interview with Sadie that is available on YouTube at [https://youtu.be/7iC74YF\\_Gq0](https://youtu.be/7iC74YF_Gq0). In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

AK = Alek Krumm

Sadie = Sadie Dingfelder

0:00 RTH: Well, this is day 8, if I'm understanding correctly. Is that right?

0:06 Sadie: I think so.

0:08 AK: That's right.

0:12 RTH: And I believe that I am recording.

0:16 AK: It looks like it on my end.

0:18 RTH: I think I'm recording in two ways, so we should get that. And, uh, we have thought that this might be the last time that we do *this*. So maybe we should talk about what the next step is. [Sadie: Okay.] [AK: Yeah.] So what generally happens after we're finished with sampling is that the people who are, who have been engaged in the *doing* of the sampling (which in our case would be Alek and me) that we would get together and go through each individual sample one at a time and try to re, try to understand basically what ha, what happened in each one of those samples. And, uh, and then we try to characterize what we call "salient characteristics" that emerged from that. And, and Alek and I were wondering whether you would like to be a part of that. You, as a general rule, we, the participant is *not* part of it, but, but there's no reason why she shouldn't be. And there's some good, from our point of view, I would say there would be some advantages to having you do it, having you be a part of it, because part of, part of our interest is making our work transparent. And, uh, uh, and we have never videoed this process, the process that I'm describing. And, and so it might be a good idea.

1:43 Sadie: Yeah, that'd be really great.

1:47 RTH: Okay. Well then what we'll do is, we'll, we'll arrange an, another hour or maybe a long hour. It's probably gonna take us a little bit over an hour. We might not finish it in one day. Or, when, we might finish it in short order. It really depends on, on, uh, on what happens in those conversations. Sometimes those conversations go a little bit far afield, and sometimes things are pretty straightforward.

- 2:17 Sadie: Awesome. That would really be great. [AK: Yeah.]
- 2:17 RTH: And we thought you might find it interesting, as well as we would find it useful. [AK: Um hmm.] But you never really know until you do it.
- 2:26 Sadie: True.
- 2:29 RTH: So I am ready for beep number 1, unless we have some other stuff. [Sadie: Yeah.]
- 2:36 AK: I'm ready.
- 2:40 RTH: And this really is [day] 8, is that correct, Alek?
- 2:43 AK: Yep.
- 2:43 RTH: Then I'm ready.

#### SAMPLE 8.1 DISCUSSION STARTS HERE

- 2:48 Sadie: So this morning, um, my, the first beep, I was looking at a piece of bread in the stream where I'd dropped it, and it's white. And, um, and I was just sort of, I was interested in the whiteness of the bread, but that was only like 30% of my total experience. And the rest was just sort of, um, I had a kind of a blank mind.
- 3:16 RTH: Alright. Well, let's start with the blank mind portion. So are you *experiencing* yourself as having a blank mind? Or do you mean, my whiteness just seems like it's sort of only 30% of my cylinders are firing, and, uh, and the rest of it must be--there must be more to it, but it must be blank.
- 3:35 Sadie: Yeah, I actually do feel like I, I was experiencing (and usually I experienced) having a blank mind. [RTH: So...] It's not like unconscious, y'know. Like I'm con, I'm conscious and I'm looking at something, but it's not taking all of my attention. It's, y'know, it's just taking a little bit of my attention. And I didn't have like a particular experience of like *thinking* in that moment. I was just like, present for whatever was gonna happen. Like all that 70% of blank-mind-ness, y'know, was just waiting around to see if something was gonna happen.
- 4:17 RTH: But there's something that is *conscious* of the waiting around. This is not just a matter of *fact* waiting around. This is a matter of *experience*. I'm *experiencing* myself as waiting around.
- 4:27 Sadie: Yeah, I think so. Yeah. Just like, just like, yes.
- 4:27 Comment: These are the options that RTH is trying to be clear about in this 70%:  
1. There is *no experience at all*;  
2. There is the *experience* of nothingness, of waiting for something, of openness to something, even though the something is not directly experienced;

3. There is the *experience of thinking*, even though the thought content is not at all experienced;
4. There is the experience of thinking where the thought content is inchoately present;
5. There is the experience of thinking a directly apprehended thought content.

The present example, RTH thinks, is of type 2.

Those interested in how DES forms concepts may recall that the comments in Interview 4 wrestled with RTH's distinction between (a) and (b):

- (a) experiencing myself (inchoately) as *thinking* (Interview 4 at 2:19)
- (b) experiencing myself as *blank* (but on retrospection *knowing that* I had been thinking) (Interview 4 at 2:19)

In the present scheme, that is the distinction between 2. and 3.

In Interview 4, AK had wrestled with the distinction between (c) and (d):

- (c) 8:36 [also 52:44]: (c) experiencing myself inchoately as *thinking* but not knowing at all, at the moment of the beep, the content of that thinking (Interview 4 at 8:36); and
- (d) experiencing myself inchoately as *thinking* and having a faint recognition / presentiment, at the moment of the beep, of the content of that thinking (Interview 4 at 8:36)

In the present scheme, that is the distinction between 3. and 4.

Interview 5 also discussed (a) – (d) (at 3:40, 3:58, 4:23, 5:01, 6:17, 13:03), but there was no mention of (a) – (d) in Interviews 6 or 7.

- 4:34 RTH: Okay. All right. And then the 30% of the whiteness, did you say you had put a piece of bread in the stream or dropped a piece of bread?
- 4:40 Sadie: I had dropped a little bit of breadcrumbs in the stream to try to catch minnows.
- 4:46 RTH: And so you were seeing... And I understood you to be saying, I'm interested in the whiteness of the bread.
- 4:51 Sadie: Yeah. I was looking at the, how it was sort of bright white against the sort of greenish stream.
- 4:58 RTH: So the, the purpose of the task was to catch minnows. But as far as your *experience* is concerned, it's not about the minnows. It's about the whiteness of the bread.
- 5:06 Sadie: At that moment I was like, yeah, it was... I mean, maybe on a, under the surface, I was looking to see if minnows were gonna start moving the bread around because that's what you can see first usually. Um, but that was only a retrospective thing.
- 5:23 RTH: So we're not interested in that. We're interested in only what's directly there. And what's directly there is whiteness of the bread. [Sadie: Uh huh.] As a color. The color, sort of the color of whiteness?

5:33 Sadie: Really like the luminescence more than the color. [RTH: Okay.] It's real bright, real bright white. [AK: Um hmm.]

5:33 Comment: This is a textbook example of what DES calls *sensory awareness*: an interest in a sensory quality (luminescent whiteness) that is not driven by or related to the instrumental task. The whiteness that catches Sadie's experience has nothing to do with the minnow-catching task that is her instrumental interest.

5:48 RTH: Then I think I'm good.

5:48 AK: Can I ask one more thing about the blank mind portion? [Sadie: Yeah.] So we've had other examples of this, sort of where there's like, part of me is not engaged, but sometimes there's been like, it's like a thought process, but a not-very-engaged thought process. I am gathering that this is even less specified, even more blank than those?

5:48 Comment: RTH thinks AK 5:48 is a badly crafted question because it *appears* to ask for a comparison between the present sample and earlier samples. However, exactly which earlier samples are being considered is not specified. RTH thinks that such a question risks a sort of collusion where AK and Sadie will seem to agree, but that agreement is not based on a careful foundation...

6:14 Sadie: Yeah. Definitely more blank.

6:16 AK: Okay. This is just true blankness. We wouldn't even call it a thought process. It's just a,

6:23 Sadie: Just like standby, versus like, versus like the thinking like little icon, y'know, with the thing. It wasn't that. It was just like, I was just like waiting.

6:36 AK: Okay. That's what I understood. Just wanting to make sure. [Sadie: Yeah.] Okay.

6:36 Comment: ...so RTH would recommend discounting this agreement.

6:43 RTH: Okay.

6:44 AK: Then I'm good. Number 2.

#### SAMPLE 8.2 DISCUSSION STARTS HERE

6:46 Sadie: Number 2. Um, let's see. Okay. I'm singing in my head.[laughs] Not really singing, but in my own head, I'm singing the Adele song "Rolling in the Deep." And it's *my* voice, even though the part is too high, and I can't hear the backing instruments. Um, but I swear that they were present in some way. Like, I don't know. I *knew* that they were playing, like I knew there was a backing instrumental track, but it was not like, it didn't, but I wasn't, I wasn't inner hearing it. And, um, and I was also just like looking at the stream and I guess I'd put that at 50--50.

- 7:35 AK: 50 looking at the stream, 50 singing “Rolling in the Deep.” [Sadie: Yeah.] Okay. Let’s start with the singing portion. So I’m understanding this is in *your* voice. [Sadie: Uh huh.] And is it Sadie’s voice? Or Sadie singing in Adele’s voice? Or something else?
- 8:03 Sadie: It’s definitely in my voice. I’m singing Adele’s song. I’ve got an unheard orchestra behind me. [AK: Um hmm.] And even though it’s too high for me, I’m singing it. [AK: Yeah.] It’s my voice. [laughs]
- 8:20 AK: And I am understanding that your experience is of *singing*, as opposed to *hearing* the song in my head? I’m, I’m innerly singing it? [Sadie: Yeah.] Okay. So then about the instrumentals, what do you mean when you say, “I *know* they’re playing, but I don’t hear them”?
- 8:39 Sadie: Like, I have a sense of like the texture and tambour of the other parts, but I don’t hear them. Yeah.
- 8:50 AK: Hmm. Does it, does it feel like I’m singing along with that? [inaudible] [Sadie: Yeah, exactly!] with instrumentation. [Sadie: Yeah. Yes.] But don’t actually explicitly innerly hear that stuff. [Sadie: Yeah. It was weird.] And this is, um, higher than I can sing in reality.
- 9:22 Sadie: Yeah. ‘Cause it was the chorus [laughs].
- 9:27 AK: But in my imagination, I’m not having any trouble, like I imagined. [Sadie: Yeah.] [To RTH] Do you have any more questions on the singing portion? [RTH: I’m good.] Okay. Then the other half is, I’m looking at the stream.
- 9:45 Sadie: Yeah. And again, like, maybe that would be better described as, like, my eyes are pointed at the stream. ‘Cause I wasn’t really like taking in anything about it. But again, I was just like waiting, like I was just present and waiting mostly.
- 10:01 AK: Okay. So how does that compare to the, the 70% blank mind in the first beep? Is that the same kind of thing [Sadie: Exactly.] or different in some way? [Sadie: Yeah.] Exactly the same. [Sadie: Yeah.] So really I’m on standby. My eyes are aimed at the stream, but even that I’m not really seeing. [Sadie: Yes.] Okay. Then I’m good.
- 10:35 RTH: So I want to make sure that I understood that. I think I did, but what I’ve got out of it is that the 50% that was originally said to be, my eyes are looking at the stream is *really* 50% waiting around for something to happen. [Sadie: Yeah!] And it’s a fact of the universe that my eyes are aimed at the stream, but that’s not really in my experience any more than you could say, that there’s pressure on my feet from standing on the bank or riverbank or something. And you could have said that, too, [Sadie: Right.] but neither one of those is any more salient than the other. This is a *nothing* experience waiting for something to happen. [Sadie: Yeah.] So the only difference between 1 and 2 is that the, the, both of them have two parts to it. [Sadie: Uh huh.] And then one part in number 1, the part is the bright whiteness, and in part 2, it’s the singing, inner singing. [Sadie: Yeah.] [AK: Hmm.] Alright. Then I’m good. Number 3.

### SAMPLE 8.3 DISCUSSION STARTS HERE

- 11:36 Sadie: Number 3. I'm looking at a fish I just caught. Um, and I'm, I'm looking at his banding in particular. I'm trying to remember if he looked like the same kind of fish that we caught yesterday, which was a banded kill fish. Um, and that was, and that is like, yeah. All of my experience at that moment.
- 11:59 RTH: So are you, is this a visual thing--I'm seeing the bands? Or is this a cognitive thing--I'm examining the bands, comparing them to yesterday's bands? Both? Neither?
- 12:14 Sadie: Well, I can't really remember what yesterday's bands look like. Um, so I'm really looking like, I think, um, I'm just, um, trying to, um, I'm waiting for a sense of familiarity to bubble up, and I think I'm feeling it. So, um, it's more like, uh, looking and feeling than looking and thinking.
- 12:39 RTH: So I *am* looking and *seeing* the bands. [Sadie: Um hmm.] And how does... And that portion of it. How does that compare to the first one, about the whiteness?
- 12:51 Sadie: It's much more focused. Like I'm really looking at the bands and at their spacing between the bands and at the lateral line of the fish. Like, um, yeah.
- 13:09 RTH: So I took the first one to be, I'm for whatever reason--which has nothing to do with what I'm actually doing out there--but I'm interested in the bright whiteness; that this is a, the sensory aspect: the bright whiteness has caught my attention in number 1.
- 13:24 Sadie: Yeah. And it just *happened* to catch my attention. I wasn't like directing my attention. [RTH: Right.] Whereas with, when I was looking at the bands, I was like directing my own attention.
- 13:34 RTH: So this is a much more specific looking-for-a-reason, looking for, a purpose,... this is a *purposeful* looking. [Sadie: Yeah.] Whereas the other one was an accidental serendipitous looking, or something like that.
- 13:34 *Comment: This interchange has been about the distinction between what DES calls sensory awareness and a perceptual aspect. The fish bands do not count as sensory awareness because Sadie is inspecting the bands for their instrumental aspect—the seeing of the bands contributes to her decision process about fish type. Sensory awareness refers to a sensory interest for its own sake—an interest in the lines and their spacing just because the lines and their spacing are of interest.*
- 13:55 [RTH continues] And, and I'm expecting some feeling of similarity to arise. Is that what you said? [Sadie: Yeah.] Either it is or it isn't gonna arise. [Sadie: Yeah.] A feeling of similarity, or a feeling of dissimilarity, or something like that. [Sadie: Yeah.] And, and did you say that it has *started* to arise? Or am I in the waiting phase?
- 14:19 Sadie: Um, I think I was just still waiting. I think *after* the beep, I was like, yeah, this is the same fish, same *type of* fish. [Laughs]

- 14:28 RTH: And, and so is the waiting then the same as the waiting in the first and second beep?
- 14:36 Sadie: Well, I guess, I mean, in the first and second beep I was waiting for something external to happen. And in the third beep, I was waiting for something internal to happen. But from like an experiential standpoint, I think they're pretty similar.
- 14:53 RTH: So the distinction between an internal and an external thing is a sort of understanding of what's going on, not an experiential aspect of what's going on? [Sadie: Yeah.] In the experience, I'm just, I'm just waiting for the, waiting for something, waiting for something to happen. [Sadie: Yeah.] And here, I guess, well, I guess I should be asking. In the first ones, the first two, you had no real idea of what it was that you were waiting for. If I understood correctly, this was at the, clear out at the left end of the spectrum of specificity. [Sadie: Yeah.] But in the third one, [Sadie: I was waiting...] there is something specific that you're waiting for. And so my question is, is that an experiential thing? I'm...Do I experience myself as waiting for this particular kind of an answer? Or is it equally blank, but when I characterize it to you guys, I can say, well, y'know, I'm waiting for the answer about whether it's the same or not.
- 15:59 Sadie: It definitely felt different. Like there was something different in the experience of waiting for something internal versus external. But I, I it's, the specific like sense of familiarity I was waiting for, I could only say *after* the moment.
- 16:16 RTH: So the internality /externality has some slight experiential aspect? [Sadie: Yeah.] But the same-or-different doesn't.
- 16:29 Sadie: Yeah.
- 16:39 RTH: Okay. And I guess I understood when we, and a few minutes ago when we were talking about the internal external, that that really *wasn't* part of your experience.
- 16:49 Sadie: It's, it's not really part of the experience. There's just, I just know that there was a slight difference in how they felt in the moment. Like, I don't think it was part of the experience, but I do think those two experiences felt different. [AK: Mmm.]
- 17:05 RTH: So the experience... the, let me see whether I understand that... This is what I understood; you tell me whether I got it right: [Sadie: Okay.] The two experiences were not the same. There was something experientially different about them. [Sadie: Right.] But that difference could not really be said *experientially* to be, this one I'm waiting for external and that one I'm waiting for internal. [Sadie: Right.] When I characterize it, that's probably what the deal was. This one I waited for internal; that one I'm waiting for external, but that's just sort of a gloss on trying, on trying to make sense of there's some, there's some, some, a different aspect here. [Sadie: Yeah.] Okay. [AK: Hmm.]
- 17:05 Comment: This is a good example of (a) how DES tries to cleave carefully to phenomena, and to avoid contaminating the apprehension of phenomena with (among all other things) *post hoc* conceptualizations; and (b) the DES iterative process at work.

Regarding (a): Sadie (with RTH's help) is living within her limitations—she is confidently saying that there is a phenomenological difference, even though she cannot say what that difference is. That is evidence of high skill.

Regarding (b): If we were to engage in additional sampling days, we might tease apart the characteristics of this difference. Even after eight days of sampling, we are laying the careful groundwork for something to emerge in later sampling.

17:59 RTH: Then, was there any, was there something else in this beep? Or was that basically it.

18:02 Sadie: Uh, that's it, I think. [RTH: Okay.] That was number three? [RTH: Yep.] Okay. [AK: Yes.]

18:19 AK: Number 4.

#### SAMPLE 8.4 DISCUSSION STARTS HERE

18:20 Sadie: Number 4. Okay. So I was looking at a piece of straw on the wood floor, um, and I was also putting on my shoe and I felt the pressure in my finger and, um, at the moment, 'cause I'm trying to put on my shoe without untying it. Um, but then, but those two things don't add up to my full experience. Like I feel like that was like maybe 50%, and then maybe, and I don't know really how to characterize the other 50%, but I was just like, it just doesn't seem like it was taking up my whole experience.

19:04 AK: Okay. And in the same way that we've had some other kind of gaps in experience in these first three beeps? Or, y'know, I'm sensitive to the fact that you've described this one a little differently. You've said, I didn't even really *know* what to say about that 50%.

19:21 Sadie: Right, because I wasn't like super present. Like I wasn't like, y'know, just like wait, waiting to see what was going to happen in the world. *Or* waiting for to see going to bubble up in my own mind. Um, I have no idea what I was doing. And it wasn't really like... The *nothing* wasn't particularly present, [AK: Um hmm.] but I still sense that the things that I were, was doing was, were, were pretty dim. Like they weren't, I wasn't putting any really thought or effort into them.

19:52 AK: Um Hmm. Okay. So let me see if I got that. So the things I *am* experiencing are not really using up much of my experiential energies, only about a half of it. [Sadie: Uh huh.] But the other half is a more pure nothing, a more not-even-experienced nothing, as opposed to in the first beep there was an experienced standby waiting for something. Is that fair?

20:22 Sadie: Yeah, that's right.

20:28 AK: Okay. So then about the, [inaudible] there are two aspects, there's the straw on the floor and then there's....[AK's audio breaks up].

20:45 RTH: So Alek, you [inaudible].

20:45 AK: I froze for a second. Am I back? [RTH: You're back.] Yeah. Between the straw and the shoe thing, is one of those more salient?



20:56 Sadie: Yeah. The straw was like mo, more salient. I put the straw at 30 percent, the pressure in my finger at 20%, and nothing at 50%.

21:05 AK: Got it.

21:08 RTH: So it's 30 - 20 - 50?

21:08 Sadie: Yeah. Yeah. But the nothing is like really, maybe more inferred. This nothing is just an inference. Like I just know that I'm not, I don't have that much going on with... Like it, I dunno. Yeah.

21:28 AK: Yeah. So when you say *inferred*, are you meaning to imply like it's not at all experienced? I can tell you after that, I wasn't firing on all cylinders, but there is no *experienced* 50% nothing. Is that...?

21:44 Sadie: Yeah. That's right. [AK: Okay.] [inaudible]. But...

21:44 *Comment: In the 5-point scheme of comment 4:27, this experience is a type #1 (no experience at all in this portion of the experiential field).*

21:56 AK: Okay. So then about the straw, how was that present to you?

21:59 Sadie: Um, it's just... It's... How is it present to me? I guess like, it was really [inaudible] wood grain was going on one direction and the straw was kind of going at an angle and cutting through the woodgrain (not literally, but like, y'know what I mean). [AK: Um hmm.] And it was just the directions of the line that I was, that I was focused on.

22:26 AK: Mmm. So is my experience more about the, the lines, the intersecting lines [Sadie: Uh huh,] than it is about straw on floor?

22:34 Sadie: Yeah, exactly. (I'm letting my husband in the door.)

22:41 AK: Yeah. So I am noticing the intersecting lines, which happened to be created by a piece of straw on the woodgrain floor. [Sadie: Yes.] Okay. And I am understanding that to be a sort of similar phenomenon to the whiteness of the bread in beep number 1? I'm interested in some visual characteristic more than the things themselves? [Sadie: Yeah.] Okay.

23:11 Sadie: I don't really care about the straw. [laughs]

23:11 *Comment: This is another textbook sensory awareness—interested in a visual aspect for no reason other than the visual aspect.*

23:18 AK: And then at the same time I'm feeling some pressure in my finger.

23:22 Sadie: Yeah. And in retrospect, I'm, I think I was monitoring it to see if it was going to start hurting. Like it was uncomfortable pressure. Um, but at the time I was just sort of

monitoring, I was just feeling the pressure, like a moderately large amount of pressure, my finger. 'Cause I was trying to pry my shoes on.

23:49 AK: Um hmm. And does it make sense to, to say my experience is of pressure? Or my experience is of my shoe pressing on?

24:02 Sadie: It was just pressure, really.

24:05 AK: I feel pressure in *one* [holds up pointer finger] finger?

24:08 Sadie: It was just one finger. Yeah, I think it was one.

24:15 AK: And the [inaudible--audio breaks up] I was understanding is not really in my direct experience at the moment. After the fact I thought about that, or maybe I missed something there.

24:28 Sadie: We're talking what, what the, I missed the beginning of your sentence.

24:32 RTH: You sort of broke up at the beginning. I think you were saying the shoe was in your experience.

24:37 AK: Oh, no. Sorry. Yep. I'm, I'm wondering about the monitoring, you mentioned something about I'm like monitoring the pain.

24:43 Sadie: Oh, yeah. But that, that is something that I only say after, like well after the fact. It was not in my experience at the moment.

24:49 AK: Okay. In my experience at the moment, I'm just feeling this pressure. [Sadie: Yeah.].

24:56 RTH: And the shoe is not a big deal? Is that, is that what that means? [Sadie: No.] I mean, I'm trying to put it on, obviously, but my experience is of the pressure, not of the shoe.

25:07 Sadie: Yeah. I wasn't even looking at the shoe. I was looking at the straw. [RTH: Okay.]

23:11 *Comment: This is also textbook sensory awareness—Sadie is interested in a kinesthetic aspect for its own sake. In the physical world, the pressure is generated by the shoe task, but experientially there is no connection between the shoe task and the finger pressure. Therefore this is sensory awareness.*

25:15 AK: Then I'm good for number 4.

25:18 RTH: Me too. Number 5.

#### SAMPLE 8.5 DISCUSSION STARTS HERE

25:19 Sadie: Okay. My eyes are pointed at my brother's iPad and the black iPad cover on the kitchen counter. And um, but experientially it's really just like the, um, like, y'know, the like little waiting, like time icon. Like I'm trying to think of something. And at that moment

though, I don't know what I was paused thinking about. I still don't really know what I was paused thinking about entirely. So I, a little bit of, it was, I was trying to just remember what I want, needed to do next. Um, so it's sort of like really a hundred percent just like that little clock, my little waiting symbol.

26:18 RTH: So, how is this the same or different from the first beep?

26:22 Sadie: Oh, um, it's really closer to the third, maybe the third beep, because I am, but it... No, it's different because I'm, I'm like searching for something versus waiting for a sense of familiarity to arrive.

26:41 RTH: So the waiting for a sense of familiarity was beep 3.

26:45 Sadie: Yeah. I'm sorry. I skipped one because it was so different. [laughs] Um, I was just going to the one that was closest to. So let's see, looks like, so if someone had like jumped out of like nowhere, I would have screamed like (on number 5). 'Cause I was just like, not even really present. Whereas number 1, if someone jumped out of nowhere, I would have like probably noticed well before they were going to jump out, because I was like really present.

27:24 RTH: So number 1 and number 5 are *different* [Sadie: Yeah.] in the sense that number 1...,

27:37 AK: ...she's still kind of registering, taking in the surroundings, it sounds like, in number 1. [RTH: Right.] And here you're totally lost in some internal process. [Sadie: Yeah.]

27:53 RTH: So does that mean that in the current beep, beep number 5, [Sadie: Uh huh.] that there is basically *nothing* going on experientially?

27:53 *Comment: It seems that RTH is somewhat on the wrong track here. Sadie has said that she is absorbed in something, even though she doesn't know what it is. That is different from just nothing experientially going on.*

28:05 Sadie: Yeah. Not really.

28:09 RTH: Not really or nothing?

28:11 Sadie: I'm going to, I mean, I hate to say it, but yeah, it seems like nothing. Like, it seems like I was really just on pause or something.

28:21 RTH: Okay. So something, something might be happening probably is happening. But even the fact that it's happening is not present to me.

28:33 Sadie: Yeah. Like sometimes I definitely know I'm trying to think of something. But at that moment I didn't.

28:41 RTH: So there seems like there's a continuum that we're exploring the end of, or maybe there's several different continua. There's the *degree to which you experience this nothingness*. And it could be that, there could be just nothing, and it's not experienced.

And yet it's *inferred* because the rest of the stuff doesn't add up to 100, that would be beep 4, I guess. [Sadie: Yeah.]

28:41 Comment: So far so good...

29:04 [RTH continues] So there's *a nothing of nothing*. And then there is an experienced *something of nothing*. Well, I guess 4 and 5 are both *nothing of nothing*. 4.... [AK: Yeah.] And then 5... 1 is I'm experiencing a *little bit of nothing* [Sadie: Um hmm..] And 3 is, I got a little bit more experience than that, I guess. It's somehow different from just nothing but not much.

28:41 Comment: RTH's summary here seems to have wandered off the mark. Samples 4 and 5 seem quite different from each other. RTH has written<sup>1</sup> about the difficulty or impossibility of distinguishing "little or no" from "nothing"; perhaps this is a manifestation of that difficulty.

<sup>1</sup> Hurlburt, R. T., & Schwitzgebel, E. (2011). Little or no experience outside of attention? *Journal of Consciousness Studies*, 18(1), 234–252.

29:38 Sadie: Number 3? [RTH: Yeah.] Yeah. I mean, I was definitely looking at the bands of the fish on the fish, and like ruffling through my own brain, or had the feeling of rummaging around. Like, or *not really* rummaging, but just like *waiting*.

30:01 AK: Um hmm. So there was something experienced but not much. [Sadie: Right.]

30:11 RTH: Okay. Then I think I'm good.

30:14 Sadie: And that's it? I got five. [AK says something inaudible.] Is that clear?

30:18 AK: Just to be clear about number 5. This [inaudible] also is not really experienced? It's inferred after the fact ?

30:26 Sadie: The what, the black iPad cover?

30:29 AK: No, sorry. The, you mentioned something like I'm trying to remember what I should be doing next.

30:35 Sadie: No. That was not in my momentary experience at all. That's just [inaudible] [AK: Okay.]

30:41 RTH: And the iPad cover's not in your experience either?

30:44 Sadie: It's not really. No.

30:50 RTH: Not at all? Or 1%? Or

30:52 Sadie: Just a tiny bit like, yeah, a small amount. Like maybe 1%.

31:10 RTH: Okay. Do we have a sixth one?

31:18 AK: [Inaudible] It froze for a bit. There we go.

31:18 Sadie: No, I didn't get six today. [RTH: Okay.] I should have! I've had so much *nothing* going on.

31:27 RTH: Okay. It's a chance to explore the nothing. So we need, we need to decide a time when we're going to go through these beeps and try to make some sense out of 'em.

31:40 AK: Yeah.

### POST-SAMPLING DISCUSSION STARTS HERE

#### Ubiquitous inner speech? No

31:42 RTH: And I, but, before we, before we're get to there, what, so none of the beeps today (let's not worry about any other day), but none of the beeps today had, I guess, with the exception of your singing the Adele song, there were no words in the rest of those, in the rest of those beeps. [Sadie: Nope.] And are you *confident* about that? Would you, would you bet, would you bet the whole new house on it: There's no words in...?

32:08 Sadie: Yeah! Absolutely. [AK: Hmmm.]

32:14 RTH: 'Cause I was just reading another book on the *New York Times* bestseller list about the, everybody talks to themselves all the time. [AK: Yeah.]

32:27 Sadie: No! [AK: (inaudible)] I mean, maybe I do in a non-conscious way, but definitely not conscious.

32:40 RTH: Alright. Then do we want to pick a time or do you want, and Alek want to do that later on?

[The video fast-forwards across 70 seconds of schedule comparison]

#### Describing the sample review process

33:58 RTH: What we're going to do is we're gonna go back through all the beeps, starting from the beginning, basically. [Sadie: Yeah.] And the object of that exercise is to bring each one of those beeps back into our consciousness as best we can. [Sadie: Yeah.] And we can go back and look at videos or transcripts or whatever if we want, or we can re recall them. But the, y'know, when we started out on day 1 or 2 or whenever, we didn't know what we were gonna get into on days 3 or 4 or 5 or 6. But now we've been through days 3, 4, 5, and 6. [AK: Um hmm.] And so we might have more insight about what was going on days 1, 2, and 3. [Sadie: (Inaudible)] And that's the, the object of this upcoming discussion is to get all that stuff out on, on the table as best we can.

34:46 Sadie: Y'know, I think like in retrospect, I was really shy about saying like I wasn't thinking anything, because I was worried, you guys would think I was dumb. [AK: Um hmm.]

34:55 RTH: Well, and that's the way life is, y'know. Presentation bias or whatever you want to call that stuff is a, is a factor of the human condition. And, and it's an *important* factor of the

human condition. And everybody's got their own private, personal presentation. Some people want to look *more* nothing, and other people want to look *less* nothing or whatever. And it takes a, it takes a while to sort, sort through that stuff. And that's why I would say that we, I (and I think probably Alek would agree, she, but she's a free agent. She can [inaudible]), but, but most of the psychology is, is based on one-shot deals. [AK: Right.] And that's, that's a mistake. [Sadie: Yes.] You need to spend time with somebody before you can get, before *they* can trust you enough to tell you what's actually going on, basically. And that's, that's just the way life is in the real, real world.

35:55 Sadie: Yes. [Ak: Um hmm..].

35:55 RTH: So that will be our plan. And there's no, there's no desire to prepare for that. What we want to do is to be in, in that meeting to be as open and forthright and honest with each other as we can about what, what that sample, how that sample presented presents itself to me now. And, uh, and then we'll take some notes about that. And then we'll, we'll try to, we'll try to characterize that. What we generally do in that, in that session is to try to characterize in a few words what each sample is about so that then we can, we can keep track, basically. Y'know, we have spent a lot of minutes together and our object is to try to be able to remember those minutes. So we will write what we sometimes call a "caption" or a "green." We usually do it in green for whatever reason [Sadie: Uh huh.] we, so we'll make some green notes about these things.

36:52 AK: And when we say we go through the beeps, we go through the written summaries of the beeps, which I suppose you have not seen.

36:52 Comment: The process is indeed guided by the written summaries, but the aim of the process is *not* to reconsider the written summaries—the aim is to reconsider the original sampled experiences as they occurred. The sampling interview points to the original experience; the written summary points to the original experience; each of our recollections of the interview points to the original experience; the videotape of the interview points to the original experience; the transcript of the videotape points to the original experience. Our task will be to reconsider the original experiences, each as pointed to by all of those means (each with its own advantages and risks).

36:59 Sadie: I have seen them. They're on the...

37:00 AK: They're on the website. That's right. Yep. [Sadie: Yeah.]

37:03 RTH: Well, there's a, there's a, there's an abbreviated version on the website, but we haven't put the whole... [AK: Right.] So what we, what we have, what, what's behind those written is a conversation between Alek and me, actually, about each sample. So that Alek would write a description. And I would say, well, that's not what I saw, or that is what I saw, or I thought it was this way. And she'll write back and say, well, no, whatever. And then we have a conversation back and forth trying to, trying to figure it out. And we leave all those things in tracked changes so we can remember what our conversation was. [Sadie: Oh!] Because it could be on day 2, that Alek'll say *A*, and I'll say, no, it was *B*, and Alek will give in to me and say, "well, yeah, you're right. It was probably *B*." And then later on it'll turn out, well, it was really *A*. And, and so we try to

keep all that stuff in track changes so, so as to honor the differences of opinion that we had at the outset and, uh, and try to overcome Alek's acquiescence bias or my too-aggressive presentation, or whatever, and, uh, uh, and come and come face to face with, with Sadie's experience as it actually occurred. That's the, that's the object of the whole enterprise.

38:22 AK: So I will send that before the Tuesday, whatever. So you can see, I imagine, right.

38:27 RTH: That's fine. But there's no reason for you to see that as a *task*, either. [AK: No.] It's not like we're, we want you to, to enter into that. It's a natural thing. We'll send it to you because then you'll have it, but we're not giving you an *assignment* in that regard. We, we... And you can, and you can choose not to look at it. You can say, I don't want to see what you guys argued about it that! I would prefer to bring my own recollections straight ahead. And that would be great! So I'm not suggesting that, either! But, but I'm, I'm what I'm explicitly doing is, I want us as three different individuals to bring our best efforts into trying to understand what happened in these beeps, trying to grasp what happened in these beeps. And how you do it may very well be different from how Alek does it, which may very well be different from how I do it. [Sadie: Uh huh.] And that's *fine* with me, in fact it's *even better* with me, because then you've got some triangulation [AK: Yep.] of point of view. [Sadie: Yeah!] [AK: Sweet.] Alright. That'll be a week from today.

39:41 Sadie: Awesome! [inaudible] for me.

39:41 RTH: Thanks very much.

39:43 AK: Enjoy your nephews.

39:48 Sadie: Thanks.